DOCUMENT RESUME

ED 381 839 CS 508 906

AUTHOR Carr, John C.
TITLE "Crazy for You." Spotlight on Theater Notes.
INSTITUTION John F. Kennedy Center for the Performing Arts, Washington, D.C.
SPONS AGENCY Department of Education, Washington, DC.
PUB DATE [95]
NOTE 17p.; Produced by the Performance Plus Program, Kennedy Center Education Department. Funding also provided by the Kennedy Center Corporate Fund. For other guides in this series, see CS 508 902-905.
PUB TYPE Guides - General (050)

EDRS PRICE MF01/PC01 Plus Postage.
DESCRIPTORS Acting; *Cultural Enrichment; *Drama; Higher Education; Playwriting; Popular Culture; Production Techniques; Secondary Education
IDENTIFIERS *Crazy for You; Historical Background; Musicals

ABSTRACT

This booklet presents a variety of materials concerning the musical play "Crazy for You," a recasting of the 1930 hit, "Girl Crazy." After a brief historical introduction to the musical play, the booklet presents biographical information on composers George and Ira Gershwin, the book writer, the director, the star choreographer, various actors in the production, the designers, and the musical director. The booklet also offers a quiz about plays, and a 7-item list of additional readings. (RS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

ED 381 839

CRAZY FOR YOU

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

☒ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

The Kennedy Center

Crazy For You: A Musical Through th

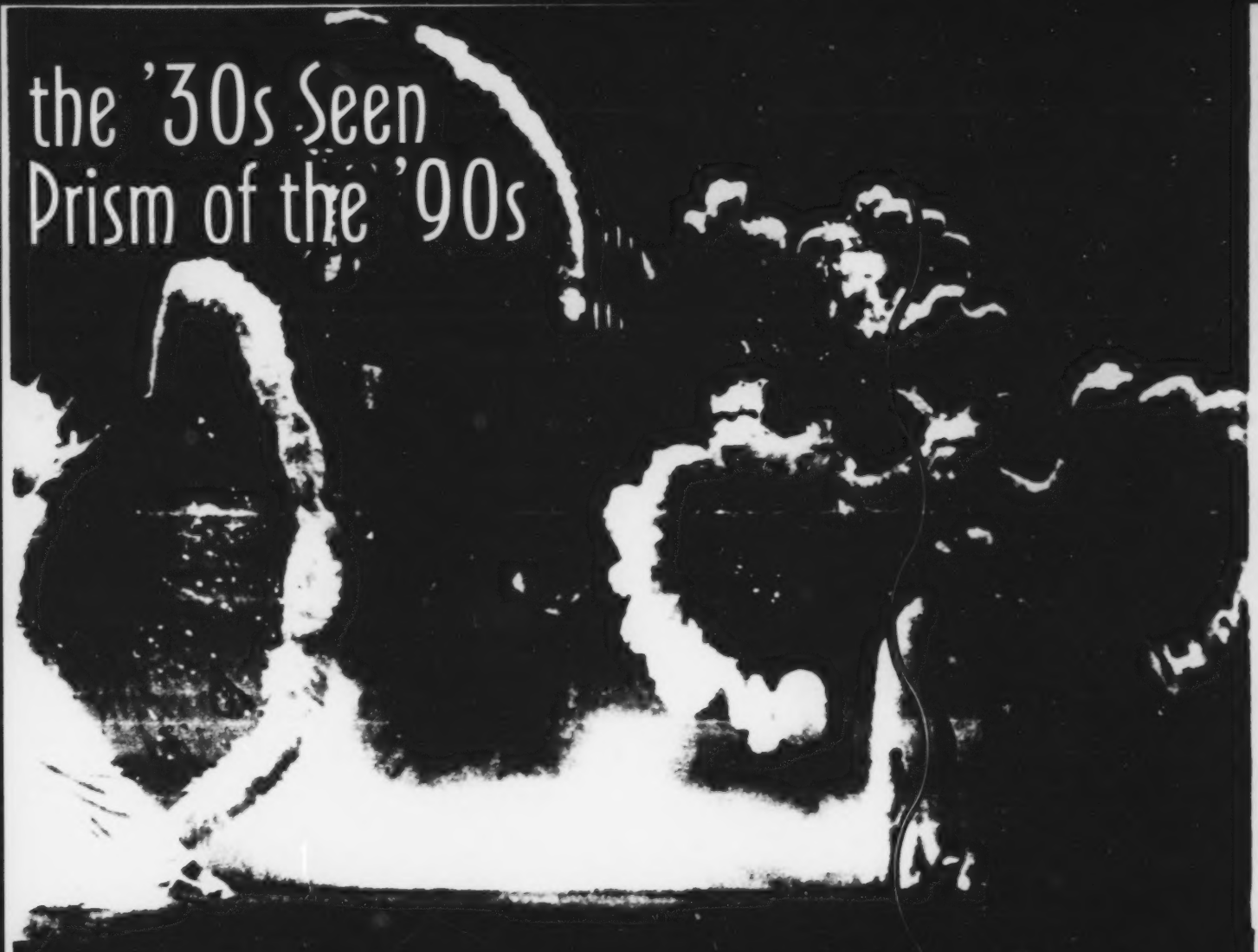
Somewhere in the art-deco 1930s, a rich man about Manhattan Bobby Child is sent by his domineering mother to foreclose on the mortgage of a theater in a Nevada town. The pinpoint of a town is called Deadrock and the theater has been closed for years.

Bobby, who only wants to dance, dance, dance, has adventures that involve shoot-em-ups, a drinking duet, British anthropologists and, of course, love — at almost first sight with Polly Baker. Oh yes, the thigh-high safe is opened and Bobby gets to dance, dance, dance.

Ken Ludwig's book for *Crazy For You* is a recasting of the 1930 hit *Girl Crazy*. While both versions are about heroes sent west against their wills, Ludwig's treatment provides a needed '90s lift to the proceedings.

Ludwig explains that he and director Mike Ockrent recognized from the beginning of their discussions about the show that the script for *Girl Crazy*, written by Guy Bolton and John McGowan, was too dated to appeal to contemporary audiences. They took a look at the book and realized it was just not a play. Ludwig says. It was filled with offensive stereotypes that today would make us cringe.

the '30s Seen Prism of the '90s



American Indians putting on head dresses, the Jewish cab driver... most of it wasn't funny at all. We had to start over and tell a new story. The one aspect we kept was the Easterner going out West. That's it."

Ockrent adds, "The basic idea was to try and find as much reality as we could looking at the 1930s through the eyes of relatively young people working in the theater in the 1990s."

Co-producer Elizabeth Peck Williams says the show is essentially about optimism. Ockrent seconds her with the observation that the show is "about the sense of renewal people can find in the theater." Ludwig gives examples. "The character of Bobby is renewed because, by saving the theater, he's finally accomplished something with his life; the theater is renewed; the town is renewed; and then Bobby and Polly's relationship creates a new life for them."

Ludwig's enthusiasm for the show springs out of his affection for the musical comedies of the period. "I wanted to create a musical of the '30s seen through the prism of the '90s," so you would look at it and say, 'They did great musicals in those days, didn't they?'"

appeared in the era's musicals on Broadway. Most prominent among them were Fred and Adele Astaire, Jeanette McDonald (pre-Hollywood), Gertrude Lawrence, Victor Moore, Jimmy Durante, Cliffton Webb, Todd Duncan, Ethel Merman, Al Jolson and Ruby Keeler.

was "Swanee," which he wrote for Al Jolson to sing in *Sinbad* in 1918. Sales of the sheet music surpassed 2,500,000.

George Gershwin's idols were Irving Berlin and Jerome Kern. Later in life, Gershwin observed, "Many things I wrote [at the beginning of my career] sounded as though Kern had written them himself."

COMPOSER: GEORGE GERSHWIN

The joys of George Gershwin's music have been heralded for 77 years. The quality and quantity are breathtaking. In addition to songs he wrote for musical comedies that have become popular standards, there is the music for *Porgy and Bess*, *Rhapsody in Blue*, *Concerto in F*, *An American in Paris*, and the *Second Rhapsody*.

Older brother to his frequent collaborator, Ira, George began his career as a 16-year-old high school dropout plugging songs for one of Tin Pan Alley's music publishers. Later, he became a vaudeville accompanist and rehearsal pianist. His first commercial success was "Swanee" (with lyrics by Irving Caesar), written when he was 20.

Gershwin was highly regarded by his fellow composers and held in special esteem by Vincent Youmans, Arthur Schwartz, Vernon Duke, and Harold Arlen—all of whom he encouraged.

Gershwin's contributions to musical comedy—he wrote music for 22 shows—served collectively as a turning point in the genre's development. His American jazz-based melodies, harmonies, and rhythms helped distinguish the new form from European operetta.

Gershwin's death just before his 39th birthday, in 1937, from an undetected brain tumor, left the theatrical and musical worlds with one of the century's great "ifs." At the time of his death he was working on the score for the film *The Goldwyn Follies*. He was planning a film ballet with George Balanchine, a symphony, and a concert tour of Europe, and was considering prospects for two Broadway musicals and an opera. In addition, he had expressed interest in another collaboration with DuBose Heyward, with whom he and Ira had created the folk opera *Porgy and Bess*.

WORDS A THE G

George and Ira Gershwin were born in Brooklyn, New York, to poor immigrant parents. The family's most significant luxury was a piano, intended for Ira's study. That George took to music and Ira to words is one of the decisions for which we can all be grateful.

The brothers worked initially with other collaborators, but by 1924, with their hit show *Lady, Be Good!* (seen at the Eisenhower Theater in 1987), they formed an almost exclusive alliance with one another. Together they wrote the words and music for 12 musical comedies.

An often-repeated story about

BEST COPY AVAILABLE

D MUSIC: SHWINS

the Gershwin brothers exemplifies their fame as an artistic team. Supposedly a 1930s radio announcer told his listeners, "Here's a song by George Gershwin, with lyrics by his lovely wife Ira."

The freshness of the Gershwins' work remains. *Crazy for You* director Mike Ockrent reports overhearing a couple talking about the show at the National Theatre, where the show had its tryout in 1992.

Husband: "Are George and Ira Gershwin still alive?"

Wife: "They must be. They're still writing musicals."

Ockrent adds, "That's exactly how we hope everyone will feel."

LYRICIST: IRA GERSHWIN

Ira Gershwin was the first lyricist to receive the Pulitzer Prize—for the 1931 satirical musical *Of Thee I Sing*. Not bad for a writer who, a bit unsure of himself, first published under the name Arthur Francis (the first names of another Gershwin brother and their sister).

In addition to his work with brother George, Ira collaborated on Broadway shows with composers Vincent Youmans, Harold Arlen, Vernon Duke, and Arthur Schwartz, among others.

After George's death, Ira wrote lyrics to Kurt Weill's music for *Lady in the Dark*. Two of its songs, "My Ship" and "[The Saga of] Jenny," have cult status among devotees of musical theater. Two other musicals followed *Lady in the Dark*, produced in 1941, but neither was successful.

Like his brother George, Ira made numerous contributions to Hollywood musicals. With Jerome Kern he collaborated on *Cover Girl* for Rita Hayworth and Gene Kelly, with Harry Warren on *The Barklevs of Broadway* for Fred Astaire and Ginger Rogers, with Burton Lane on *Give a Girl a Break* for Debbie Reynolds and Marge and Gower Champion, and with Harold Arlen on *A Star is Born* for Judy Garland and James Mason.

Ira Gershwin's lyrics have become so well known that he has earned five listings in *The Oxford Dictionary of Modern Quotations* (1991). The songs quoted are "A Foggy Day," "I Got Rhythm," "Lady, Be Good!," "Let's Call the Whole Thing Off," and "Nice Work If You Can Get It."

Just as his brother's music had helped change the musical comedy form, so did Ira's lyrics. Breaking with tradition, they were not only clever, but colloquial and sometimes slangy. As theater critic Michael Feingold puts it, "Ira's words don't stand still; instead they wriggle with jazzy excitement, leaping off the beat and over the line breaks, an exact match for the blue notes, jagged phrases, and unexpected chords with which George Gershwin was refurbishing popular music."

Ira Gershwin died in 1983.

by its cover, but you can get a pretty good idea of what '20s and '30s musical comedies were like if you look at their titles. Here are a few of the titles of shows the Gershwins wrote (together or writing with others):

La La Lucille
Lady, Be Good!
Two Little Girls in Blue
Midnight Whirl
Americana
Our Nell
Oh, Kay!
Tip-Toes
Let 'Em Eat Cake
Pardon my English
Life Begins at 8:40

BEST COPY AVAILABLE

A considerable number of envelopes have been opened in order to announce *Crazy for You* as the winner of:

Well, let's start with the American theater's most sought-after awards, the Tonys. Best Musical, Best Choreography, and Best Costumes.

Then, let's skip across the ocean to London for Great Britain's most valued commendations, the Oliviers. Best Musical and Best Choreography.

Back in New York, the show also received the Drama Desk Awards for Best Musical, Best Director, Best Choreography, Best Orchestrations, Best Costumes, and Best Design.

Also in New York, *Crazy for You* was given the Outer Critics Circle Awards for Best Musical, Best Choreography, and Best Design.

Local Boy Makes Good, And Then Some

What does a playwright do after he hits the jackpot with a play? He does it again, of course—that is, if he's Ken Ludwig.

Ludwig, who claims the Washington area as home and is an attorney with the prestigious law firm of Steptoe and Johnson, has followed the success of his play *Lend Me a Tenor* with *Crazy for You*. Both shows earned him Tony Award nominations.

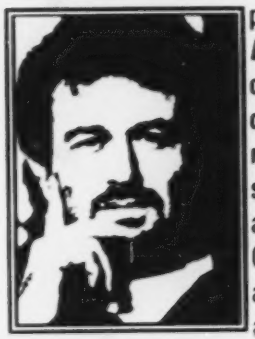
Lend Me a Tenor, which has had 200-plus productions worldwide, was first produced in London under the aegis of Andrew Lloyd Webber. Later productions in New York and Paris ran, as had the London one, for over a year. The farce, whose title is a pun on both the male vocal part and the British slang for a ten-pound note, has been translated into 16 languages.

Once *Crazy for You* opens in the Opera House, three of Ludwig's shows will have been seen at the Kennedy Center. *Lend Me a Tenor* and *Sullivan and Gilbert* have both enjoyed success in the Eisenhower Theater. The latter received the 1988 Best Play Award in its production at the National Arts Centre of Canada.

True to his local roots, Ludwig is a member of the Board of Trustees of the Shakespeare Theatre and the Artists Committee of the Kennedy Center Honors.

Ludwig, who has recently completed a television pilot for Carol Channing, co-wrote the 1990 Kennedy Center Honors. Ludwig's newest play, *Moon Over Buffalo* starring Carol Burnett and Philip Bosco, will open on Broadway in October.

Critics, award givers, and audiences are all crazy for the directorial spit-and-polish Mike Ockrent brings to his work.



While his directorial skills were well known in Great Britain from productions of plays as varied as *Once a Catholic*, *Passion Play*, and *Educating Rita*, it was for his inventive staging of the revival of *Me and My Girl* that he became a major force in theatrical circles. The show was showered with awards and had a record-breaking run. Ockrent was quickly invited to direct a somewhat-revised version of it for Broadway. Once again the awards were numerous—13 Tony nominations alone—and Ockrent received the Drama Desk Award for Best Direction of a Musical. The Broadway run climbed to 1,420 performances, and there was a successful tour. He has since staged *Me and My Girl* in Los Angeles and Australia.

After staging *Crazy for You* on Broadway in 1992, Ockrent mounted it again in London, as well as for the current tour. In London and across America, *Crazy for You* has proved to be a critical and popular sensation.

Other standouts on Ockrent's resume are a major reconception of Stephen Sondheim's *Follies* in London's West End, a revival of Lillian Hellman's *Watch on the Rhine* starring Dame Peggy Ashcroft, and a production of *Inner Voices*, one of Sir Ralph Richardson's last stage performances.

Eager to try new forms of expression, Ockrent claims two other significant endeavors. He has directed a feature film, *Dancin' Thru the Dark*, which won the Popular Choice Award at the 1990 Venice Film Festival. His first novel, *Running Down Broadway*, was published in 1992.

GUY BOLTON

Guy Bolton was a co-author of the book for *Girl Crazy*, which inspired *Crazy for You*. He was one of the most popular playwrights and musical book writers of his day. In addition to the Gershwins, with whom he also worked on *Lady, Be Good!*, Bolton collaborated over a 40-year period with such other writers, lyricists, and composers as Cole Porter, P.G. Wodehouse, Bert Kalmar, Harry Ruby, and Jerome Kern.

In addition to *Girl Crazy* and *Lady, Be Good!*, his best-remembered shows are *Sally*, *Very Good Eddie*, *Anything Goes*, and *Leave It To Jane*.

will remember Susan Stroman's exuberant choreography in *And The World Goes 'Round*, which played the Eisenhower Theater in 1993 under the slightly altered title *The World Goes 'Round*.

In addition to the shows mentioned in the accompanying article, others she has choreographed include *110 in the Shade* for the New York City Opera, the PBS special "An Evening with the Boston Pops—A Tribute to Leonard Bernstein," and "Sondheim—A Celebration at Carnegie Hall."

Star Choreographer

SUSAN STROMAN

The music and the message that make her dance

By Janice C. Simpson*

Music makes Susan Stroman jittery, so she never listens to any unless she's working. That might be bad news for music-loving friends who visit Stroman's Upper West Side home. But it's been nothing but good news for musical-loving theatergoers who see the shows that Stroman has choreographed over the past three years. "The minute I put music on, I start dancing, physically and mentally," she says. "When a piece of music is played whether it be classical or jazz or even rock and roll, there is some scenario that spins through my head that has costumes and lights and people and characters. So I had no choice but to become a choreographer. And I'm fortunate it's worked out."

It's worked out wonderfully well. Songs by Kander and Ebb made Stroman so jittery that she put banjo-playing dancers on roller skates in *And the World Goes 'Round*. The Gershwin tunes in *Crazy For You* led her to create a foot-stomping number in which chorus boys danced with pick-axes and mining pans. Jerome Kern's classic music produced a frenzied Charleston in the current production of *Show Boat*. And in this season's new musical version of *A Christmas Carol*, Alan Menken's melodies inspire the Stroman version of a frisky Victorian jig.

Such prodigious work would be prized on Broadway at any time, but it has been especially welcomed coming after a very long decade in which somber British musicals threatened to stomp out the fun-loving song-and-dance number that has been the distinctive trademark of the American musical. And there is a decidedly American feel to Stroman's dances, which have been described as an optimistic mix of music, merriment, sassiness, and sentiment.

"When future historians try to find the exact moment at which Broadway finally rose up to grab the musical back from the British, they just may conclude that the revolution began last night," former *New York Times* critic Frank Rich proclaimed

BEST COPY AVAILABLE

in his review of *Crazy For You*. He specifically praised Stroman's fancy footwork for leading the American comeback. Said Rich: "Ms. Stroman's dances do not comment on such apparent influences as Fred Astaire, Hermes Pan, and Busby Berkeley so much as reinvent them."

Stroman grew up in a musical family in Wilmington, Delaware. Her father Charles, a salesman, moonlighted as a nightclub pianist. Her mother Frances sang. And all three of the Stroman kids—Susan, an older brother and younger sister—joined their parents in local community theater productions. "I have a great deal of passion for music. I grew up listening to the piano every day, all day," Stroman recalls. "When I was approached for *Crazy For You*, I already knew all those songs." Back then, as now, the music made her jittery. The dances in *Crazy For You* may have been a delightful surprise for most viewers, but to the Stroman family they weren't that different from the countless numbers that young Susan had performed around the house as she made up dances to the songs her father played on the family piano. "Even when I was very small, as I listened to music, I would visualize the music, as I still do today," she says. "I always wanted to be a choreographer ever since I could spell it. The idea that it's actually come true is really a dream realized for me, and I know I'm very fortunate. There's nothing greater for me than standing in the back of an audience and seeing an audience being affected by a movement that I've done, either to make the audience laugh as in *Crazy For You* or sigh as in *Show Boat*!"

Like legions of other girls, Stroman began taking dance lessons at age 5. But like only a precocious few, she took dance seriously, studying ballet, tap, jazz, and even baton twirling. She spent hours watching Fred Astaire movies and memorizing numbers like "Cheek to Cheek" and "Pick Yourself Up, Dust Yourself Off, Start All Over

continued on page 10

co-producer Roger Horchow has had a lifelong ambition to produce a Gershwin show on Broadway. With his co-producer Elizabeth Peck Williams, he has achieved the dream. Horchow says, "[George Gershwin has] been a thread through my life — I've accumulated and collected and gathered as much information about Gershwin, as much music, as many recordings by him as I could." Among Horchow's most treasured possessions is a grand piano once played by the composer.

Continued from page 9

Again." "I adored Fred Astaire and the Hermes Pan choreography," she says. "And as I got older and was able to take visits to New York, the George Balanchine ballets were inspiring." By high school, Stroman was choreographing numbers for school plays and the weekly football halftime shows. She went on to major in theater at the University of Delaware, but the Broadway bug bit so hard when she saw a tryout production of *Seesaw* at the Wilmington Playhouse that she quit school and headed to New York.

It didn't take long for her talent to be recognized. Stroman landed her first job—and an Equity card—after her very first audition for the chorus of a Goodspeed Opera House production of *Hit the Deck*. Other jobs followed, and Stroman quickly settled into the life of a Broadway gypsy. There was a national tour of *Chicago* and regional productions of *Peter Pan*, *Sweet Charity*, and *Whoopee*. In between musicals, she did industrial shows and cabaret acts. But through them all, Stroman held on to her childhood dream of being the one who made up the steps instead of merely performing someone else's. Watching Bob Fosse work with the national company of *Chicago* only confirmed the dreams she had about being a choreographer. "Every step that he did was motivated by some visual," she recalls, "and the memory of his teaching burns in my brain."

The fledgling choreographer took any job that came her way, creating dances for trade shows and summer stock and getting together with another dancer, Jeff Vezey, to create a Fred and Ginger-style cabaret routine. But it was the dancing jobs that paid her rent and took most of her time and creative energy. So about eight years ago, Stroman made a tough decision. "I decided I only wanted to be known as a choreographer," she says. "In New York, you can't have a split focus—you have to be one or the other until you become successful, and then you can do whatever you want. So I stopped performing, crossed my fingers, and prepared to eat a lot of McDonald's." She has never regretted her choice. "I don't miss performing, and I never thought I would," she says. "It gives me such pleasure to create a number. I'd rather have my brain dancing than my feet." Jeff Vezey's death from AIDS in 1989 made performing even less attractive for her. "He was a very strong partner, and I'm sure I'll never find another partner like that," she says quietly. "His death was hard for me in a lot of ways, and I just never cared to go back on stage."

Stroman's big choreographic breakthrough came with a revival of *Flora, The Red Menace* at the small Vineyard Theater on East 24th Street. Scott Ellis, a friend of Stroman's and another ex-hoofer with bigger ambitions, directed the production. Stroman did the dances. "I thought no one was ever going to see it," she says. "But in reality, everyone did." "Everyone" included the musical's co-creators, John Kander and Fred Ebb, as well as their friends Liza Minnelli and Hal Prince. The legendary director was so impressed by what he saw that he invited Stroman to choreograph his production of *Don Giovanni* at the New

BEST COPY AVAILABLE

York City Opera, beginning what would be the first of several collaborations for her with that company.

Kander and Ebb were so pleased with *Flora* that they allowed Ellis and Stroman to create a revue based on the songwriting team's work. The result was *And the World Goes 'Round*. In the meantime, Minnelli had engaged Stroman to choreograph the one-woman show that she was bringing to Radio City Music Hall. But the best proof that Stroman was moving into the big time was an invitation from Prince to choreograph his new musical, *Kiss of the Spider Woman*.

The production was to be the first of an ambitious project called New Musicals. Its mission was to create a workshop environment in which top talents could develop new musicals away from the glare—and the high-stakes gamble—of Broadway. The program pointedly set up shop way off-Broadway, on the campus of the State University of New York in the Westchester County town of Purchase. Still, everyone in the musical world—the creative team, the audiences, and, most importantly, the critics—considered the production Broadway-bound, and eventually the critics broke a requested embargo and reviewed the production before its creators felt it was ready to be fairly evaluated. The reviews were harsh, and for the first time Stroman felt the sting of unhappy criticism. But the experience had soured long before. "It was a disastrous experience," Stroman says bluntly. "There were a lot of obstacles, not only with the actual venue of New Musicals, which didn't quite have the funds set up correctly, but with the lives of the actual creative people. Either someone's spouse was sick or this one was dying. That summer, not only for New Musicals but for the actual creative team, was a bad time, and it got in the way of being able to focus on a new project." Moreover, she says, "I don't think all of the departments were working on the same show. The collaboration was not as strong as it should have been. The experience was hard, because I was working with the cream of the crop."

The memories are still so painful that Stroman has yet to see the Tony-Award-winning production of the musical that did make it to Broadway. "What saved me," she says now, "was that the day after *Spider Woman* opened, I started rehearsals for *A Little Night Music* at City Opera with [Stephen] Sondheim and Scott Ellis, and that was a joyous experience."

Shortly after that, Stroman hit the jackpot with *Crazy For You*, winning the 1992 Tony, Drama Desk, and Outer Critics Circle awards for her work. The London production brought her the Laurence Olivier Award, for which she beat out local favorite Sir Kenneth MacMillan for his work on *Carousel*. But perhaps most importantly, *Crazy* established Stroman as the major choreographer of her generation, the heir of Jerome Robbins, Gower Champion, Bob Fosse, Michael Bennett, and Tommy Tune. And, as that list reveals, it also made her the first woman since Agnes de Mille to wear the big shoes on Broadway.

* This excerpt from THEATER WEEK, December 19-25, 1994, is reprinted with permission.

BEST COPY AVAILABLE

especially the '20s, '30s, and '40s—have a lot to do with popular songs that linger in the ear. How could they not have been Good Old Days with the words and music of Ira and George Gershwin giving them zest?

The songs in *Crazy for You* will bring happy memories for those who know them and should spark enthusiasm in those to whom they are new.

Familiar songs in the show include:

"Shall We Dance?"
"Things Are Looking Up"
"Nice Work If You Can Get It"
"I Can't Be Bothered Now"
"Could You Use Me?"
"Embraceable You"
"Bidin' My Time"
"I Got Rhythm"
"Stiff Upper Lip"
"But Not for Me"
"The Real American Folk Song (Is a Rag)"
"Someone to Watch Over Me"
"They Can't Take That Away from Me"
"Slap That Bass"

Four recently rediscovered songs have been added to the score:

"Naughty Baby"
"K-ra-zy for You"
"What Causes That?"
"Tonight's the Night"

Stars: Mr. & Mrs.

Husband-and-wife teams are rare enough in straight plays: Alfred Lunt and Lynn Fontanne, Hume Cronyn and Jessica Tandy, and Eli Wallach and Anne Jackson come to mind. But husband-and-wife teams in musicals? Now, let's see... Two of the stars of *Crazy for You*—Kirby Ward and Beverly Ward—prove the exception to what seems to be a rule.

Mrs.: Beverly Ward

Beverly Ward (Polly Baker) was a member of the London and Berlin companies of *Crazy for You*. Her extensive musical comedy experience includes principal roles in *Singin' in the Rain, Me and My Girl, No, No, Nanette, George M!, Show Boat,* and *42nd Street*.

A leading role in a California revival of the Gershwins' *Strike Up the Band* led to two Gershwin tributes in New York, in which she appeared with her husband and co-star, Kirby. Together they also appeared at the Hollywood Bowl in *Gershwin at the Bowl*.

BEST COPY AVAILABLE

Mr.: Kirby Ward

Kirby Ward (Bobby Child) was the toast of London following the opening of *Crazy for You* in 1993. For his performance as the all-dancing, all-singing male star of the show he received an Olivier Award nomination in addition to audience cheers. From London he moved on to the Berlin production before he began the current American tour. Ward's fans can hear him on the original London recording of *Crazy for You*.

Ward has developed an impressive musical comedy repertoire for himself. He has played leading roles in a range of shows, including *George M!*, *My One and Only*, *Dames at Sea*, *Show Boat*, *No, No, Nanette*, *Cabaret*, *Evita*, and *Pal Joey*. Other roles are as diverse as those in *One Flew Over the Cuckoo's Nest* and *You're a Good Man, Charlie Brown*.

Ward can be seen in the Bette Midler film *For the Boys*, in which he dances with his wife and co-star, Beverly.

In addition to appearances on "The Tonight Show" and "General Hospital," Ward has turned up on the small screen pitching delivery services, mufflers, and burgers.

Star: Ann B. Davis

She will probably be known as "Schultzy" forever, but Ann B. Davis (Mother) is an actress of much greater dimension than her role on TV's "The Bob Cummings Show" suggests.

True, she is immediately recognizable as Schultzy. But then there was also her performance as Alice on the TV classic "The Brady Bunch," and before that she was seen on Broadway as Carol Burnett's replacement in *Once Upon a Mattress*. She also starred with Don Ameche and Eveyln Keyes in the national tour of *No, No, Nanette*.

Regional theater-goers have seen Davis in Thornton Wilder's *The Matchmaker*, in *Everybody Loves Opal*, *The Cemetery Club*, and *Three on a Honeymoon*. She has also starred in a play written for her, *The Nearlyweds*.

Davis' film appearances include *Lover Come Back* (with Doris Day and Rock Hudson) and, recently, *Naked Gun 33 1/3: The Final Insult*.

have made it to the silver screen. The first, released in 1932, was reworked as a star vehicle for Bert Wheeler and Robert Woolsey, a popular comedy team of the era. The second, also known as *Girl Crazy*, was released in 1943. It starred Judy Garland and Mickey Rooney. In smaller roles were newcomers June Allyson and Nancy Walker. The third, released in 1965, known as *When the Boys Meet the Girls*, starred Connie Francis, Herman's Hermits, Liberace, and Louis Armstrong.

Her clarion voiced rendition of "I Got Rhythm" stopped the show. Featured was Ginger Rogers, who would soon be on her way to Hollywood fame. In the orchestra for *Girl Crazy* were five soon-to-be-acclaimed musicians: Gene Krupa, Glenn Miller, Jimmy Dorsey, Jack Teagarden, Benny Goodman.

BEST COPY AVAILABLE

DESIGNERS: AMONG THE BEST

The design team for *Crazy for You*, which received the Outer Critics Circle Award for the show's bright look, has talent and credits to spare.

Robin Wagner, scene designer:

Kennedy Center audiences have seen Wagner's designs in productions of *A Chorus Line* and *42nd Street*, and are now seeing those he created for *Angels in America*. His work has graced productions at the Metropolitan Opera, the Vienna State Opera, and the Royal Opera at Covent Garden.

Wagner is a member of the Arts Advisory Committee for the New York International Festival of the Arts and a Trustee of the New York Shakespeare Festival. He teaches Theater Arts at Columbia University.

William Ivey Long, costume designer:

Audiences at the Kennedy Center have seen Long's designs in *Guys and Dolls*, *Lend Me a Tenor*, *Laughter On The 23rd Floor*, and *Wenceslas Square*. Other major credits include *Six Degrees of Separation*, *Assassins*, *The Tap Dance Kid*, and Leonard Bernstein's *A Quiet Place* and *Trouble in Tahiti*.

Long received the 1991 Obie Award for Sustained Excellence in Design.

Paul Gallo, lighting designer:

At the Kennedy Center, Gallo's designs have been seen in *Guys and Dolls*, *The Little Foxes*, *Heartbreak House*, and *Lend Me a Tenor*. Some of his other shows include *Come Back to the Five and Dime, Jimmie Dean, Jimmie Dean, Beyond Therapy*, the 1986 revival of *The Heiress*, and *I Hate Hamlet*.

MUSICAL DIRECTOR: PAUL GEMIGNANI

Paul Gemignani, musical director for *Crazy for You*, is one of the theater's most respected practitioners. He has conducted more than 20 Broadway shows, including six by Stephen Sondheim: *Into the Woods*, *Follies*, *Pacific Overtures*, *Merrily We Roll Along*, *A Little Night Music*, and *Sunday in the Park With George*. Other shows include *Evita*, *Jerome Robbins' Broadway*, and *Dreamgirls*.

Gemignani is a guest conductor with the New York City Opera, the Royal Philharmonic, and the Boston and San Francisco Symphony orchestras. He was recognized in 1989 with a Special Drama Desk Award "in recognition of consistently outstanding musical direction and commitment to the theater."

Go West, Young Playwright: A Play Quiz

Although the principal action of *Crazy for You* takes place in Deadrock, Nevada, few other musicals have taken John Soule's advice (quoted by Horace Greeley) and "gone west." Here are clues to 10 musicals that did. How many can you name? How many have been seen at the Kennedy Center? ***Answers, p. 16.***

1 This musical, which starred Tammy Grimes on Broadway and Debbie Reynolds on film, is set partially in Colorado.

2 Based on Sidney Howard's play *They Knew What They Wanted*, this musical with music and lyrics by Frank Loesser is set in California's Napa Valley.

3 This was Richard Rodgers' final show. It has been a novel, a play, a movie, and a television series. Its setting is San Francisco.

4 Bert Lahr's last musical is set in the Klondike and is based on Ben Jonson's satire *Volpone*.

5 Set in Bottle Neck, the Wild West, this musical was originally a movie starring Marlene Dietrich and Gary Cooper. On the stage, Dolores Gray and Andy Griffith did the honors.

6 This musical with a villain named Judd was a turning point in the history of musical theater.

7 Kaye Ballard sang "Lovely Afternoon" in this musical treatment of *The Iliad* and *The Odyssey*, transplanted in part to Angel's Roost, Washington.

8 This musical takes place in and around a brothel in the Lone Star State. A sequel flopped on Broadway in 1994.

9 This musical about a silent film star comedian and her director/lover has music and lyrics written by Jerry Herman.

10 Set in California during the Gold Rush, this 1951 musical, with words and music by Alan Jay Lerner and Frederick Loewe, features the songs "They Call the Wind Mariah" and "I Talk to the Trees."

Answers to Play Quiz, page 15

1. *The Unsinkable Molly Brown*
2. *The Most Happy Fella*
3. *I Remember Mama*
4. *Foxy*
5. *Destry Rides Again*
6. *Oklahoma!*
7. *The Golden Apple*
8. *The Best Little Whorehouse in Texas*
9. *Mack and Mabel*
10. *Paint Your Wagon*

Oklahoma! and *Mack and Mabel* have played at the Kennedy Center.

Give yourself one point for each correct answer. Total: 12 points.

12-10: "Oh, What a Beautiful Mornin'" (*Oklahoma!*)

9-7: "Aren't You Glad?" (*The Most Happy Fella*)

6-3: "It Is Not the End of the World" (*I Remember Mama*)

2-0: "Doomed, Doomed, Doomed" (*The Golden Apple*)

You May Want To Read ...

Gershwin, Ira. *Lyrics on Several Occasions*. New York: Viking, 1973.

Green, Stanley. *The World of Musical Comedy* (revised edition). New York: Barnes and Company, 1968.

Hyland, William B. *The Song is Ended: Songwriters and American Music, 1900-1950*. New York: Oxford University Press, 1995.

Jablonski, Edward. *Gershwin [George] Remembered*. Portland, Oregon: Amadeus Press, 1992.

Kimball, Robert (editor). *The Complete Lyrics of Ira Gershwin*. New York: Knopf, 1993.

Peyser, Joan. *The Memory of All That: The Life of George Gershwin*. New York: Simon and Schuster, 1993.

Rosenberg, Deena. *Fascinating Rhythm: The Collaboration of George and Ira Gershwin*. New York: Dutton, 1991.

The Spotlight on Theater discussion will be held Thursday, June 1, from 6:15-7 p.m. in the Kennedy Center Opera House.

The Follies Out West

Crazy for You opens backstage at a theater where a show called *Zangler's Follies* is playing. In some broad ways, the (Bela) Zangler of *Crazy for You* is (Flo) Ziegfeld, one of the great showmen of the 20th century.

Ziegfeld, whose musical revues were famous for "glorifying the American girl," starred performers like Will Rogers, W.C. Fields, Eddie Cantor, Fanny Brice, and Marilyn Miller. Scenery and costumes were spectacular, the girls were pulchritudinous, and theatergoing an event.

Between 1907 and 1943 there were 24 editions of the *Ziegfeld Follies*, although three of them appeared after Ziegfeld's death in 1932. A 1957 "Golden Jubilee" version of the *Follies*, with Bea Lillie, ran only a few months on Broadway. The show featured many items from a tour starring Tallulah Bankhead that had closed out-of-town a year earlier.

The Kennedy Center

...for the Performing Arts

...D. Wolfensohn, Chairman

Lawrence J. Wilker, President

Derek E. Gordon, Associate Managing Director, Education

CREDITS

Writer: John C. Fair

Design: Good Design/Nice Pictures

Photos: Joan Marcus

Funding of the Performance Plus program is provided by the U.S. Department of Education and The Kennedy Center Corporate Fund.

BEST COPY AVAILABLE